

NORTHERN JUNKET

25¢



VOL 6

NO 10

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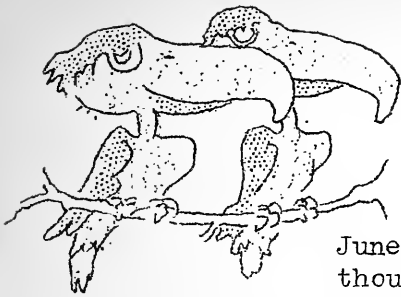
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TAKE IT OR LEAVE IT

Long time no see; too long. Not as an alibi but a few words in explanation: since June 1st I have traveled over ten thousand miles teaching contras and New England squares in Maine, Ontario, California, Nova Scotia and New Hampshire folk dance camps. Then, I have been caught up in a swirl of activity in which I had no intention of getting involved.

First, I was elected to the Presidency of the New England Folk Festival Association, and not long ago, to the same office of the New Hampshire Folk Federation. In each case there is some honor involved, but in each case "honor" is spelled WORK! I sought neither job, in fact the New Hampshire job was handed me while I was on a teaching assignment in Chicago and had no chance to refuse.

Well, we'll see how things turn out. Certainly there will be few spare moments in my life for the next few months. It never rains but it pours, and I can vouch for that! Another cliché is If you want something done go to a busy man. That one is for the birds, don't you ever believe a word of it!

And now, before the man in a white coat comes after me with a net, it's back to mastering a new electric mimeograph; they're all the same and each one is different, if you know what I mean, and if you don't, don't bother; you'll be in good company!

Sincerely

Ralph

WHAT'LL YOU
HAVE?
PUBLICITY
OR
PUBLIC
RELATIONS



In the course of more years in square dancing than we like to admit in public, the Better Half and I have read a great many learned comments about "How to get more publicity," "How to get your story published" etc. etc. in all sorts of square dance publications. Most of these have been well done, offering excellent advice, as far as they went, but all, or almost all, stopped with, "make your stories interesting and unusual, and they've GOTTA publish it."

This "gotta" bit throws us - it may be so in Mexico, as the man says, but it sure as heck ain't so up here! We've spent a darn sight more years in the newspaper business than we have in square dancing, and of one thing we're certain; the only thing a newspaper editor HAS to publish is the publisher's obituary, and some of the guys we've worked with wouldn't do even

that unless the old boy's will specified that same editor would be fired if he didn't run it!

With this in mind, then, let's look at a basic problem. First and foremost, is "publicity" what we're really after? Publicity is generally accepted as a short-term thing, after all, giving notoriety to one event, or series of events. On the other hand, a sound public relations program is predicated on long-term gains, with less individual accent on particular events, but designed to create a lasting favorable impression over the long haul. In short, don't we in square dancing wish to create a total image of our favorite recreation as genuine down-to-earth friendly fun for everyone for years, rather than a way to spend a few weeks learning a new fad, to be digested and promptly dropped?

Still struggling along with "basics", let's also look at direction. This major-effort must be directed at NON-DANCERS, to do the job. We reach our dancers via such publications as this one, and are doing a good job of keeping mutually well-informed. But magazines and news-letters directed at dancers, even if they stray into the hands of the uninitiated, can't do much of a selling job for square dancing, because they are written for dancers, in dancer language. Not too many moons ago, we ran into an example of the need for clarification on this point - the chairman of a rather large and important event made the comment, "We've let all the dancers know about it; the others don't matter any." Our immediate reaction was that the remark was made in jest, but we realized, too late, that the man was deadly serious.

This brings us to the next point - what are the goals of a public relations program? Why should the remark cited above upset those of us who are truly interested in the growth of square dancing? In our humble opinion, these goals are twofold: first, to create a favorable image of dancing (and dancers) in the public eye. By reflecting credit on those of us presently active, we can build a pride in association, or Esprit

de Corps, which will result in an eagerness to help others join in the fun. The second goal, via the afore said favorable image, is to aid in recruiting new dancers two ways; directly, via the dancers themselves in personal contacts, and indirectly, through a continuing public relations program in the press, radio and television. Non-dancers DO matter, because they're the only hope for expansion, as well as replacements for the aged, lame, and the poohed-out people like ourselves who left most of their ambition at the after-parties at the Multnomah!



By now, all of you, particularly the Club Publicity Chairmen, should be thinking, "Okay, wise guy, just what do you recommend we do about this public relations thing?" Oddly enough, we do have some basic ideas to bounce at you, starting with this one. First and foremost, harking back to those editors (and program directors, not to be shorting our friends in the electronics field) who DON'T have to publish anything, is this: If you don't submit it, regularly, it will NEVER see the printed column, or whistle across the eternal ether. Make a plan, and follow it religiously; decide which of your club's efforts will reflect credit on you and on square dancing as a whole, and then submit them, as the man wants them submitted. We've been told many times, by "experts" in publicity work, "So-and-so, at the Gazette won't run anything we turn in, so we've fixed him - we just don't do it any more!" Running down a few of these observations has revealed some interesting facts, among them the chief sin in the news media business; many of these "un-run" items were hand-written, hastily scribbled notes, slid under the door long after deadline time had passed. If the poor guy at the paper could have deciphered them, he'd still have had to whip printers to get it into type - and then Lord knows how many mad dancers would have

yipped because their names were misspelled! So find out WHAT the man wants; HOW he wants it set up; and WHEN it must be in - and, above all, don't quit because some unmentionable so-and-so got lucky and sold a full-page ad, one week, forcing your news item out.



Secondly, remembering the goals we talked about, write your copy, and slant your programs on radio and TV, to the people who don't square dance. Use some judicious explanation, at least enough to titillate the interest of folks who haven't yet been exposed to the delights of running themselves flat-footed whilst some ham yells himself hoarse (and there's a horrible example for you - for the luvva Pete, don't write like THAT!).

Third, make it a point to incite spectators to all your large-scale events. There's no time when we look more glamorous, nor more genuinely impressive to the outsider, than during a glittering, live-music, extra-special event. And when those spectator seats are empty or, even worse, when there are no provisions made for spectators, it simply means that another opportunity to sell square dancing, and insure its longevity, slipped away.

Fourth, work on your newspaper's editor to establish a regular weekly column, devoted to news submitted by all the clubs in your area; while you're at it, ask for a Calendar of coming events, listing regular dances, jamborees, etc. to run adjacent to the square dance news - and then work together by making sure that all of the news and calendar notices get to the editor on time. A tip, here, based on personal experience: if one club's Public Relations chairman will act as a collecting point, or clearing house, so that all the copy may be submitted as a package, you will find your editor much easier to live with. This works, too; a column we helped start, six or seven years ago, is still running every Thursday evening in a medium-sized daily.

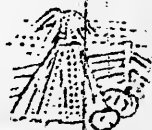
Fifth, less often, perhaps, try to develop among your club P-R chairmen a format for a radio or television program, built around "here's what we do, and how we do it." When you've completed a fairly comprehensive outline, take it to your station's Program Director, and tell him what you wish to do, and why square dancing's broad appeal will interest the great majority of his listeners or viewers. Above all, however, take something to him - don't just call him up and raise heck because he's never run a square dance show!

Sixth, don't be afraid to appeal to any media man, print or electronics, for technical assistance. After all, whether he works for the State's largest or smallest newspaper, radio or TV station, he's a "pro", and, believe it or not, knows a little more about his job than most of his readers/listeners/viewers. Anyway, the most flattering thing you can do for him is ask for his help.

Seventh, let us not overlook the fact that our personal conversations with non-dancers are of paramount importance. We've heard many of our own good and loyal square dance friends depreciate their efforts, whether out of personal modesty or lack of conviction we can't say. At any rate, be a good-will ambassador, and a salesman at every opportunity. Speak positively and affirmatively of the wonderful experiences you've enjoyed, of the firm and lasting friendships you've made via square dancing friends up against ANYONE we have met anywhere.

Lastly, don't expect miracles; to be successful, a public relations program must be founded on a concise plan, and then backed up by a long-term, consistent, systematic effort. Make up your mind to create that "favorable impression", and then keep plugging away at it to be sure it happens!

From "Oregon Federation News"





THE IDEAL HOST

by William Freeman

We don't expect everybody to be an ideal host, but if we can give you some ideas based on our experience, you may find here something you would like to add to your own thoughts of how to entertain guests at square dances.

The First Church(Salem, Mass)Dances are considered by some to be unique in their atmosphere. The greatest pains are taken to make newcomers feel welcome, to teach beginners not only square dance figures but also couple dances, and especially to be on the lookout for those who do not have partners, and try to take care of them - men as well as girls.

All of the Staff act as hosts toward their invited guests, even though the guests share the expenses through their admission fee.

The Ideal Host gets his pleasure out of helping others to enjoy the dance so much that they will come to future dances. For this reason, Hosts and Hostesses rarely dance together, except as they are in the same set and change partners, but look for the newcomers; the shy ones; the inexperienced ones; the ones who do not have partners.

The Ideal Host arrives before 8 o'clock in order to meet the newcomers who have come for the instruction period at 8. This we have constantly advertized, so that they will enjoy even their first dance instead of just sitting and watching, or having a difficult and

confusing time trying to dance without knowing the meaning of the calls.

Joe Perkins starts instructing a set as soon as the Hosts collect a few beginners, along with some experienced dancers to help, but as more people come in, the Host frequently makes the rounds of the hall to form more sets and instructs them himself.

Here are what we consider the absolute minimum of basic calls:

Definition of partner and corner
 " head and foot couples
 " side couples
 " 1st, 2nd, 3rd, 4th couples
 Balance and swing
 Allemande left
 Grand right and left
 Ladies chain
 Right and left

Additional calls if there is time:

Do-si-do
 Promenade
 Formation for contra dance
 Cast off

The Managers will carefully watch the time and interrupt the instruction in time for the caller to start promptly at 8:30 o'clock.

This leaves all further instruction up to the Host, and he is on the lookout all through the dance for those who need help, and offers to take them out into the rear hall between dances, with an experienced couple for further help.

For the Couple Dances, the Ideal Host and Hostess serve as a pair. They approach a couple that is not dancing, and each one takes a partner for once around the hall, after which they leave them to dance togeth-

er, while they - the Host and Hostess - go to another couple.

When each quadrille is over, the Host gives encouragement to the newcomer and helps him get a partner for the next quadrille, urging him to start early in order to be ready and not be left out. When this next quadrille starts, the Ideal Host sees who's left out, pairs off people to fill sets, and finally gets a partner himself just in time not to be left out of the dance himself!

Wherever I have said "Host", the Ideal Hostess" also is included. By virtue of her position she is a teacher, and by using the proper balance between modesty and forwardness, she can help the newcomer or the shy male as much as the Host does his female counterpart.

A slightly condensed form of this article has appeared in THE NEW ENGLAND CALLER

SCHEDULE FOR 20th SERIES AT
FIRST CHURCH, SALIM, MASS.
316 Essex St. 8:30 P.M.

| | | | |
|----------|---|---|-------------------------------|
| Sept. 26 | - | - | Reunion Dance, Joe Perkins Jr |
| Oct. 24 | - | - | Harvest Dance, Ted Sannella |
| Nov. 25 | - | - | Thanksgiving Eve, Perkins Jr |
| Dec. 31 | - | - | New Year's Eve, Ted Sannella |
| Jan. 23 | - | - | Mid-Winter Dance, " |
| Feb. 27 | - | - | Leap Year Dance, Dick Delery |
| Mar. 26 | - | - | Spring Vacation, Dick Delery |
| Apr. 23 | - | - | Springtime Dance, Dick Delery |
| May 21 | - | - | Grand Finale, Joe Perkins Jr. |





THE COLONEL'S LADY

AND JUDY O'GRADY

by Pat Pending

The more one travels and the older one gets, the more tolerant one should get, and as one becomes more tolerant it must follow that one becomes more analytical and thus does a little unconscious research.

In an analytical, tolerant frame of mind let us look over square dancing across this United States of ours.

First - let's research through the musty past. To New England, from the British Isles, came the Pilgrims and the Puritans. To Virginia, Maryland and the southern colonies came other settlers from the British Isles. Into Canada came the English and also the French. Other countries sent colonists to these shores too, but they were relatively few in number. So we see that the dances of the British Isles with a little French seasoning seem to be the basis of our American squaring.

On May Day, at Merrie Mount, in what is now Quin-

cy, Massachusetts - some say it was in 1625, some say 1628 - a few of our pious Pilgrims who could no longer contain themselves, literally 'kicked the roof off' as guests of one John Morton, dancing around a May Pole, Gov. Bradford sent Capt'n Myles Standish to gather in Mr Morton, put him in the local hoosegow, and later to banish him back to England, but all the strict rules of our Pilgrim Fathers couldn't stop restless feet from moving to music - then nor since then. The dances that they did that May Day were the ones they had learned before they became pious and subjugated them, back in the British Isles.

From then on dancing followed the settlers up into Maine, New Hampshire and Vermont, and southward into Rhode Island and Connecticut; mostly longways or contras, and things stayed pretty much that way for a couple of hundred years.

Down Virginia way the dancing was a little different as many of the Colonists were of the English gentry and their dancing was not modified to any great extent by Scottish or Irish influence. Then it followed the restless settlers into Kentucky where it developed into what is now called the Kentucky Running Set. A faster tempo and more general movement but still akin to New England dancing - kissing cousins in fact!

Come 1850-70, the Yankees, the Virginians, the Kentuckians, plus every one else who had courage and felt that it was getting too crowded along the Atlantic Coast region, started the migration of the Pioneers westward. Wagon trains consisting of people arriving from all up and down the Atlantic coast made up at Kansas City - St Louis - St Joseph, and many other trading posts for the long haul across the plains and mountains. Contrary to TV all the wagon trains were not burned up - nor were all the pioneers massacred. Mileage per diem was limited to the endurance of the beasts pulling the wagons, so many long evenings were spent in neighboring and dancing among the travellers who often came from widely separated places in the East and South to the middle and the "wheelygoes"



took over, and I think that these female Mistresses of Ceremonies should be credited with skillfully blending the Kentucky Running dances with some of the quadrille figures of the Yankees into the true Western dances.

For a half century New England stayed New England and Kentucky stayed Kentucky, but Western dancing took on a shape peculiarly its own. At the turn of the 19th -20th century came the Two Step, the Grizzly Bear, the Bunny Hug, and later, the Fox Trot, and square dancing was sent back to the minor leagues, supposedly too senile to travel in fast company. But this world moves in cycles, and good things always come around again, and after about 35 years of so-called obsolescence back it came, many times more popular than ever before.

Let us digress for a minute. Some avid researcher analysed every movement of every dance Nationally and Internationally, and reported "There are only 38 possible sequences, movements, or patterns that can be performed by one couple dancing as partners or 2 or more couples dancing as a group. Every dance every where is a sequence of these 38 movements choreographed into a flowing pattern." Careful study by anyone will indicate that he was right. But multiply 38 by 38 and that result by 38 and the possibilities of different dances or combinations are staggering.

Now, here we are, right in today's time, so let's close the dusty record book and do a little live researching. Below is the extraordinary but true travels we made - editorial "we" that is - over a 10 day period less than six months ago, when we took advantage of a business trip to look over, during the evenings, the square and folk dancing done in the United States.

Saturday night - an open, public dance in New Jersey at a Grange Hall. Good relaxing, familiar squares, many being old patterns or quadrilles fitted to newer tuneful melodies, and some to old-time fiddle tunes PLUS 40 minutes devoted to FOLK DANCING - German, Norwegian, Danish, Greek, Russian, etc. Study of the movements of these old Folk Dances as they were danced, showed movement after movement which had gone to the British Isles with the invaders and remained a part of Britain's dancing, and thus a part of our square dancing.

Tuesday night with a contra club in Los Angeles, California - a group interested in Longways dances which they do with more precision and style than native Yankees who claim them as their own, as they learned from a book, not from their parents who were prone to take a few liberties. In "Queen's Favorite" an heirloom contra, we danced a pattern now called "Square Thru" but early descriptions of it may be found in English and Scottish Manuscripts over 300 years old.



Wednesday and Thursday nights - two club dances out in the valley near Los Angeles. First night practically all club style dancing at 130-136 per minute; fast offspring of the Kentucky Running Dances with Square Thrus, Trail Thrus and Grand Squares galore, along with Dixie Chains - -

whose main climax was - "find your own."

Now we know where Square Thru came from, so let's look over Trail Thru. Well, it's the old-time country-style of doing "right and left", and has been a part of an old quadrille set to the tune "Gold-A-Slippers", and is still called 'lady left, gentleman right' by some of our old-time callers when the pattern is set to a fiddle tune.

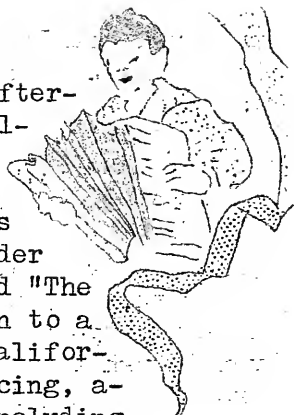
Grand Square as known today - well that is an excerpt out of Hunsdon House, an English square over 200 years old.

The second night, the caller was more versatile and varied his program to include a dance used at open public dances all over the country "I Want A Girl", called at about 118 and heartily received by his dancers. He had many curves on the ball, and called a dance made up of two patterns found in practically every old call book skillfully blended and choreographed yet danced to at open dances all over the country. Each couple started out as in a visiting couple dance but rapidly accumulated the other couples into a smooth all-moving uncomplicated pattern. This was called at open, public dance tempo and had the familiar setup of opener, action, break, closer, common in changes at all open dances. This Thursday caller proved that a mixture of different types of dances is relished by dancers as his floor applauded themselves thunderously after each type of figure, not realizing - well, just not realizing.

The next day Air Coach took us to the Atlantic Seaboard in 8 hours - by ox coach it took at least 8 months. Thus a dance conceived in, say, Philadelphia - would not get to California for 6 to 8 months. Yet this dance, made up of the two traditional quadrilles and seen in Los Angeles on Thursday night was called at a Regional Festival in Northern New England on Saturday night, to the delight of the dancers who spent less than 45 seconds walking through it before the music started, since its movements were 'old hat' to

them.

At this Festival, during the afternoon, the youngsters danced the well-known 'open dance' figures as did their elders in the evening, but a demonstration group originating less than 20 miles from the Canadian border marched onto the floor and displayed "The Clutch", dancing in flawless fashion to a record with calls by a well-known Californian caller. After more general dancing, another set demonstrated a pattern including 'Square Thru', also from a record called by a Texan at approximately 130, and both demonstrations received a hearty round of applause. For the general dancing the old fiddler maintained the normal sectional tempo - - 112 to 118, and the patterns for general dancing were quadrille figures, called either in prompt style to fiddle tunes, or adapted to familiar music such as Swanee River, Golden Stairs, Turkey in the Straw, Red River Valley and such. Thus we find so-called conservative New England accepting and applauding fast western style dancing.



Sunday morning, after a fast motor ride, we arrived at the work shop of the New England Folk Festival, held at Tufts University, Medford, Mass. where one of America's best callers and teachers briefed the members on dances considered too difficult to dish out for the general dancing at the public sessions on Friday and Saturday of the New England Folk Festival. Well folks, there wasn't one single gimmick used by the boys out on the Pacific Coast that didn't show up in this two hour session, devoted to study of difficult, but smooth old-time Quadrilles and Contras.

Tuesday night to an open New England-style dance, decidedly Bostoneso, which has been running weekly for 17 years. And here the dancers, impregnated with the idea that New England-type dancing is the 'only' are being fed some of the latest western-style figures, with Trail Thrus, Grand Squares, and Around One, Two

or Three, and Pass Thrus, by one of the country' master callers, merely disguised by using a relaxing tempo, prompt-style calling, and old-time nomenclature of the movements. Inasmuch as the dancers have been listening to this type of calling for years and can interpret the commands and have time to transpose their thoughts into motion on the beat, they don't realize that they are doing western-style dancing, and to tell the truth, they aren't. They are just doing some of those thirty-eight sequences, properly choreographed, even though those sequences were arranged by a fellow three thousand miles away.



When the Harvard accent loses its broad "A"s and starts to sound its "R"s; when the Westerners broaden their "A"s a little and elide their "R"s; when the Southerners discard their "you-alls", so that we all speak United States without a regional accent, then and only then will square dancing become standardized. I hope that time neber comes, and it won't. But it would help travellers if callers would edit their calls and change some of their slangy colloquial commands into intersectional understandable United States language.

At a club dance on the west coast we have seen an ancient pattern 'Forward Six and Fall Back Eight' neatly folded and pleated with another oldie from lines of four 'chain the ladies across, then down the line' into a fast-tempo sequence three days after dancing each pattern as an individual dance at an open public dance in New Jersey on the east coast and having this combination of the two patterns accepted ny northern New England dancers a few days later.

We did 'lady go left, gent go right around three' at the same dance in New Jersey, then traileed thru

many times in California on the following Wednesday and Thursday; did 'grand right and left in fours' Tuesday in California and again Sunday in Massachusetts in the hundred year old contra "Queen's Favorite", and between those days "squared thru and thru and thru" in the Valley at Los Angeles.. Also, in the Valley, we 'threw in the clutch' once or twice, then watched it demonstrated less than 40 miles from the "Old Man of the Mountains" in New Hampshire on Saturday, and danced the same figure a-la-Bostonese the following Tuesday to the call 'allemande R, now men reverse but the girls keep going'. In New Jersey a guest caller prompted so fashion 'Head ladies half chain - head gents the same'; in California we did Dixie Chains by the cart load. (Personally, I wonder what more there is to be exposed when the Kittery Kick, injected into club-style dancing in Kittery, Maine, hits the Pacific slope).

Thus, you see, if you haven't skipped too many lines above that 1) the club-style callers are drawing on the old call books - consciously or unconsciously - for their ideas, material, and challenges. Conversely the ultra-conservative traditional caller is hewing to the line, with no challenges, of the old call books come heaven, hell, or high water (or oblivion), and 2) the progressive traditional callers are salving their consciences, slowing down the tempo, and rewording the calls of interesting but not too challenging new combinations of old-time calls put together by others or once in a while by themselves, while 3) the Saturday night, open, public dance callers are playing a smart game; about once a year they learn one or two new dances which have become nationally popular and give some hints of survival. That about wraps it up.

Each one is yakking that the others don't know what they are doing, yet each one is getting most of his material from the others; so let's stop our yaking all of us, and attend the dances where the style and tempo appeal to us and let the rest of the world dance as it damned well sees fit.

In all the good, bad and tragic material fired at us by dance magazines and on records, no one has yet come up with movement or sequence number 39, and as the original 38 come to us from the British Isles lets acknowledge as Kipling did:

"The Colonel's lady and Judy O'Grady
Are sisters under their skins."

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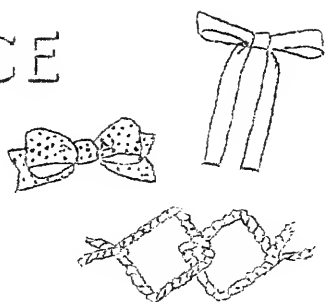
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SQUARE DANCE

CALLING

by Walter & Vera Meier



Concluding a brilliant series of articles for the serious-minded caller. Slightly condensed in form from the authors' book "A SHORT THEORY OF SQUARE DANCE CALLING", with their permission.

GOOD JUDGEMENT

Good judgement is of equal importance to square dance calling as the other subjects we have been discussing. It is of equal importance to the dance program and side by side with good judgement is common sense. These two, good judgement and common sense, allow us in emergencies to make the necessary changes and adjustments which are important to the dance. Good judgement alone will aid you in selecting what is right and proper rather than what is make-believe and wrong. Good judgement and common sense will help develop the finer points in the technique of calling.

We remember at some of the institutes that we have attended when the instructor talked about the technicalities of square dance calling, the statement was made that when technicalities are used and the caller knows his business, the dance will become very smooth - very danceable. If the caller does not know his business, and disregards the technicalities, the dance becomes uncomfortable and jerky. We say we remember this because anything outstanding will be remembered for as long as we are in the profession of square dance calling. At these same institutes that one statement was the closest that the instructor touched on the techni-

cal outline or aspects of the square dance call. The principles and the reasoning of the technicalities were never mentioned, nor were any examples given. Just to make this statement certainly would not be using good judgement. Therefore, we have endeavored to go into as many details as possible, and we have tried in every way to make the reading as interesting as possible. The difficult thing is when and how to use good judgement. A thorough knowledge of the entire art must be understood to such an extent that we can turn the whole thing inside out, take it apart, and put it together again.



Quite often the use of good judgement come to the fore ground not so much as in how we call the dance but how we, in general, conduct our dance program. When you call to dancers who faithfully attend your dances you probably will not have any trouble conducting a program. You know what your dancers like; they know and understand your calling and everyone has an enjoyable time. Perhaps we will bring a new dance for a little spice or deviation to the program. It is different in calling a dance and planning a program for dancers for whom you have never before called. In this case, good judgement tells you that your first tip will be a dance which enables you to feel your way through and to see how the dancers react, how much they know, and what possibilities exist in bringing the dance to a certain climax which is necessary in good programming design.

Just as the caller can build up his dance or call to a certain climax, so can he also build up the entire program to a certain climax. The geometrical build-up of the dance and the symetrical build-up of the structure of the dance, should lay the pattern for things to come. There are many callers who set up an entire evening's program before they leave for the dance, only to keep changing it all the time. What a waste! Each even

ang's dance, even for the same group of dancers is different. Probably in general proportions the design has a certain pattern, nevertheless the surface has changed considerably. The same goes for the caller who has to lead a dance for a group of dancers he has never before called for. Remember what we just said: the caller in such a case has to feel this way through what is going on by watching the dancers. From then on he must use his own good judgement and common sense to continue his program in determining the rest of the evenings program. This is a tremendous job and a great responsibility, and only through experience, observation, knowledge, and good judgement, will the caller be able to accomplish this.

Often we hear callers talk about a dance program at which they called dances that "threw the floor." They seem to get a great deal of pleasure in bragging about it. How stupid can you get? This is certainly the very worst use of good judgement - if you could call it so.



Many things have been said about dance programs and dance designs, such as how and what breaks to use and to use in succession, and of what kind of dances to use or not to use in succession. Also, not to repeat some kind of fundamental in the same dance or in the next dance to follow, and many more things pro and con for everything. During some of our own programs it has already happened where the Grand Square had to be repeated three times, yet the dancers did not tire of it. It also has happened where the Kindergarten Allemande was requested time after time during the same evening. This, definitely, is contrary to all program and dance design, but nevertheless it has happened. Now who is to tell whom how to design either the dance or the program? The answer is obvious. Only the dancers can do this at the time of the specific dance. Crowds are different and the caller has to use his good judgement and common sense to adjust himself to any situation.

With practice and consistency, one becomes used to keeping the brain working and it will soon become a pleasure and a delightful routine. Soon you will be the master and not the slave. We like to quote Henry Ford: "Thinking is the hardest work there is, which is the probably reason why so few engage in it." An exception to the rule is the programming of a planned festival or jamboree, where it is necessary to have callers list their dances so that a certain - and often printed - program can be presented to the dancers.



Good judgement and common sense again are in order in the selection and tempo of the music. Tempos should vary according to the type of dance which is being called at the time. Here again, we must consider the structure and the timing of the dance. Poorly timed dances, which sometimes we have to call, should be slower tempo. Dances with fast turns, such as Bye, Bye Blackbird, and others, should also be called slow. Dances correctly timed may be called faster. The tempo of the music often depends on the locality of the dance. In some areas dancers like to dance fast and in other areas they like to dance slow. Within any large metropolitan area one can witness this by going to a dance some miles away and seeing that the picture changes within those few miles as to the style and tempo. Good judgement is in order to find some happy medium and making it enjoyable for everyone. One can do this by watching the dance floor. When using an orchestra, the caller should indicate to the leader the exact tempo he would like to call to. If the orchestra is good they will stay on this beat, and the same goes for the caller. As in any other type of music the orchestra is to follow the singer so, in square dancing, the orchestra should follow the caller. They will have to if the caller knows his business. Again, we would like to mention, that a knowledge of music is one of the biggest assets to a caller. It is different when the use

of a phonograph is employed. There the caller has to regulate the speed and use his own good judgement on how fast or slow the dance should be.

It is not always advisable to incorporate new material in each dance program. At regular dance sessions new dances should be called with a minimum of walk-through. However, when there is a dance program where either an out-of-town caller or a caller who is new to the group, then the dancers naturally expect new material. Dances which provide something unusual in their formation are probably the best to use as new material. It is advisable to use this new material without mentioning it to the dancers. If they are experienced, they can easily follow the call, providing the caller uses his judgement and knowledge of presenting this dance in a most descriptive and comfortable way to the group. New dances are often acquired by merely reversing some old dances or changing them here and there, or by exchanging fundamentals or figures within reason. One of the finest examples to "play around with" is the Arkansas Traveler. Just try and reverse the hand movements add stars, or maybe an allemande thar, and you have a new dance. Certainly it takes practice and thinking but that's what we have a brain for. Many things can be put on paper, even how to take an automobile apart; just try the real McCoy and see what happens!

RHYTHM

Now that we are fully aware of the caller's duties and how he should conduct himself, we will discuss Rhythm, keeping in mind that a square dance caller is not an actor, entertainer, or what have you. The reason for mentioning this, is that quite often Rhythm gives the caller the urge to show-off. As defined in Webster's Dictionary, rhythm is measure or measured motion. 1. The flow of cadences in written or spoken language, a) the regular rise and fall of sounds (whether in pitch or in speed), in verse when read with attention to quantities of syllables, accent, and pause. b) a particular metrical or rhythmical effect as produced by prevailing kind of poetic foot used. c) rhythmical or met

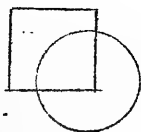
rical form. 2 Music. a) Regularity or flow of movement which groups by recurrent heavy and light accent. b) a symmetrical and regularly recurrent grouping of tones according to accent and time value. c) a particular typical accent pattern that groups the beats of a composition or movement into measures, as the 2/4 or 4/4 rhythm. 3, Movement marked by regular recurrence of, or regular alternation in, features, elements, phenomena, etc; hence, periodicity.



Looking at all of these explanations we find that each and every one of them fits sometimes and somewhere in all of what we have discussed prior to this point. Such as in the calling itself, in the timing, phrasing (whether musical or melodious phrasing), in the command, and in the technicalities. If you are able to read between the lines in our previous discussions you will find that rhythm is mentioned. You will probably notice that our discussion on rhythm is beginning at an entirely different angle than what you may have expected. The reason is this: we are going to talk about rhythm not from the viewpoint of a square dance caller but from the musician. We feel that anyone who only has knowledge of square dance calling with an infallible sense of rhythm has no right to talk about rhythm. Merely having the sense of rhythm does not enable one to open up and explain the technicalities connected with rhythm. Musically and technically speaking, the downbeat, as most of the callers think, gives and determines the rhythm. This is not true. Have you ever heard of syncopated rhythm? Certainly the downbeat is merely a very unimportant part of the rhythm in syncopation. Quite often we do not even hear the downbeat in syncopation, and it even may be that the downbeat is also syncopated. Again, as a musician numerous combinations can be made rhythmically and one rhythm can play against another rhythm without even the slightest distraction of the musical piece in question. Just as one melody can play against another melody without the

slightest distraction of the musical piece in question (counterpoint, pollyphonic). However, we are not going to discuss the musical technicalities of the rhythm; we are going to talk to you about square dance music rhythm in relation to square dance calling.

Since square dance music usually is in $2/4$, some $4/4$ and less in $6/8$ rhythm, we will naturally try to start with the $2/4$ and $4/4$ rhythm. When calling a square dance we may not even know whether we are calling to a $2/4$ or $4/4$ beat there is so little difference. The difference comes in deciphering the master phrase, and the punctuations or dividing the chapters and subphrases. Often the musical phrase has a lot to do with whether the composer writes a certain piece of music in $2/4$ or $4/4$ rhythm. Let's say - and it does - that the $2/4$ rhythm has a different character than the $4/4$ rhythm. The caller's rhythm lies in the ability to either tap with his foot, move his finger, or wiggle his knee, to the prevailing downbeat. It is of great importance that all square dance music has an emphasized downbeat, because any rhythm without the emphasis of the downbeat will hinder the dancers and the caller in keeping the smoothness of the dance and call. It has been said many times that the caller must have a natural sense or instinct of rhythm; if not, he has no business calling a square dance. True as this may be, we shouldn't be too harsh. One can, with proper patience and training, learn to know and feel rhythm. Where the difficulty lies is that the caller probably does not know he has no sense of rhythm. Who is going to tell him?



Such a caller needs guidance and training. There are many classes in recreation where one can learn rhythmic exercises, and even if it is only tapping the beat out with the music, every little bit helps toward the goal of accomplishing this feeling of rhythm. The caller also must strive to have a regular rhythm. Always

he must be on the beat to make the dancers dance smoothly, and to give cause to as little distraction or attention from the dancers. To change a regular pronounced calling rhythm, all one has to do is change the melodic phrasing. The rhythm becomes different, but on the other hand it is still a regular rhythm, without either adding, dropping, or syncopating. It is said that 6/8 rhythm is different and hard to explain. We cannot see any reason for that. Inasmuch as we do not count each beat of the 6/8 rhythm, but only put emphasis on count 1 and count 4 we can, therefore, drop counts 2 and 3 and 5 and 7 entirely, substituting a 2 for count 4. Thus the count becomes, instead of a fast 1,2,3,4,5,6, a 1 - 2.

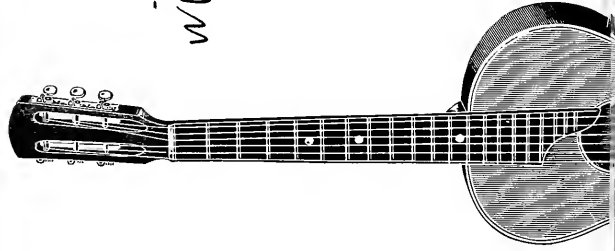


In accompanying any 6/8 rhythm, the upbeat falls on counts 3 and 6. This of course, makes the rhythm somewhat bouncy, and it is this bouncy rhythm that is preferred by many callers, giving them a certain lift and inspiration. The calling, in its respect to phrasing, timing, etc. becomes the same when using the two-count of the 6/8 rhythm. Probably the placing of the different syllables, to make the call just as bouncy as the music, gives the call a different appearance to the ear.

We have just mentioned syncopated rhythm. Beware of it. Although it is quite heavily used in modern calling, the wise caller will stay away from it as much as possible and the reason is obvious. Such rhythm does not belong in square dance music and certainly does not belong in the square dance call. For some reason, which is very obvious, syncopated music and syncopated calling has crept into this recreation. We said the reason is obvious because the success it seems to bring, at the time used. Beware of this false picture; all that glitters is not gold.

Quite often a fad is started which buries the genuine

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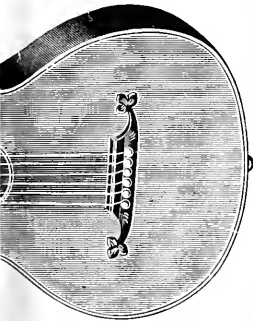
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and true, and everyone jumps on the bandwagon merely for personal reasons and to be outstanding and up to date. Soon however, after giving this fad enough rope to hang itself the genuine and true again comes to the surface, and the ones who adhered to the fad are dropped by the wayside. It is easy to change from something good to something worse, but it is very hard to change from something worse, after being good in the first place, to be genuine and true again. A friendly warning: drop the syncopation and be genuine. Don't wait until someone says: "I told you so."

MORAL DUTIES

There are other duties required of a caller than just calling a square dance with the best of his technical knowledge. We may call these "moral duties and responsibilities." Through these duties the caller is able to hold his dancers together, give them the most of fellowship, enjoyment, and relaxation, combined with recreational spirit, for which square dancing is supposed to be famous. The caller must set an example of kindness, patience, friendliness; good fellowship, understanding and consideration. He must constantly practice all of these duties in addition to giving good square dance calling. Callers who fail to do so will fall along the way. Understanding the square dance call and the moral duties involved in conducting a dance program go hand in hand. To practice one alone is of no value to anyone entering the profession of square dance calling.



THE CALLER'S WIFE

Let's talk just a little about the caller's wife or, if he is unmarried, his partner. Son't be misled, the caller's wife plays a far greater importance to your success than you probably will ever admit. She not

only keeps things orderly on the dance floor, but she is subjected to all kinds of complaints, and is required to answer all technical questions even more than the caller. She is, to a great extent, the complaint department, the public relations agent, the peacemaker the arranger for special parties, the caller's secretary, and most of all, his best critic. It is this criticism that the caller should take to heart. It is a known fact that problems are worked out much better with two ideas than just one. The caller's wife probably is the most understanding person on the floor!

Gentlemen, let's tip out hat to the caller's wife.

ARE YOU THE MASTER?

The freedom of calling a square dance can only be achieved by mastering the technicalities connected with the profession. If you can read between the lines, numerous times we have mentioned that callers who merely learn words and not figures are rubber stamps and parrots. This alone, learning the dance by heart, makes you a slave to the profession. Just stop in the middle of a call and see how far you get. The dance becomes a rote and our power of thinking is in no way utilized. The freedom obtained by knowing the art, science and technique of the call offers the caller the chance to display his flexibility, giving him the most enjoyment of calling a square dance. Maybe you will say that, even when learning the words by heart, you enjoy calling a square dance. We agree. But you say this only because you do not know better. Once we extend our knowledge beyond the "rubber stamp" limit, we find that we have lost all shackles and nothing can hold us in confinement any longer. Not only will you cease to be a rubber-stamp caller, a parrot, or a mimic, but you will become an individualist with powers unlimited. You will become the master and you will be able to make the square dance call your slave. It is worth your try.

THE END

CONTRA DANCE

CRISS CROSS REEL

Original contra by Herbie Gaudreau, Holbrook, Mass.

Suggested music - "Reilly's Own"



The Dance

couple must have an opposite couple.

Allemande left the lady on the left (Note that individuals at the extreme ends of each line cannot do this)
Come back and swing partner

Opposite ladies chain

Right and left through with your corner two (Couple in opposite line, to your left. The couples at the extreme left of each line cannot do this figure)

Right and left through with opposite two

Same two couples left hand star

Right hand star back to place

This is a real fine contra, one of the best that Herbie Gaudreau has created. It's different; it's interesting; it's fun to dance, and what more can one expect of a dance? Please don't try it with a beginner group, though it is not a difficult dance. You should have some experience with square dancing and perhaps it will sell a few avid square dancers on the joys and fun of contras.

It was first danced I believe, at the New England Square Dance Camp in Becket, Mass. the late summer of 1958, and Herbie called it then, the "Becket Reel". Since then, it has been called the "Bucksaw Contra" by some, and because it has been called by other names than its original I have taken the privilege of giving it the name "Criss Cross Reel", a name which seems to me quite apropos of its figures. I predict a long and useful life for it under any name.

Perhaps this is a good time to say a few words about Herbie Gaudreau. He is a very talented young man, living in Holbrook, Massachusetts, a town south of Boston. He has been calling for several years and is extremely well-liked in New England, both as a square dance caller and as an individual. He has made many new friends for contra dances and will make a lot more. Indeed it an honor to count him a friend.

R.P.

P.S. The suggested music "Reilly's Own" is the music that I like to use for the dance. There is a real good recording by FOLK DANCER # MH 1072.

SQUARE DANCE

MONTREAL BREAKTHROUGH

French-Canadian

Suggested music "Set de la Baie St Paul"



Use any introduction, breaks and ending you like

To be truly French-Canadian, each couple should do the figure in turn. This makes it a long dance and a short ended version is given here. Either way is a good dance.

The head two couples promenade the center

(men passing left shoulders)

Go round that couple on your right

Right back home to place

Then right and left four with the couple you meet

(original left hand couple)

Same two ladies half chain

Men, swing the girl coming to you

Same two men, brand new girls

Promenade the center

(ladies passing right shoulders)

Go round that couple on your left

Right back home to place

Right and left four with the couple you meet

(original right hand couple)

Same two ladies half chain

Men, swing the girl coming to you

Same two men, brand new girls

Promenade the center and pass through the opposite two

Ladies go right, men go left

Around the outside back to place

Head two couples half right and left

Side two couples half right and left

Right and left back at the head

Right and left back at the side

All four ladies grand chain half way

All swing partners.

Repeat for the side two couples

If you would like to give this a real French-Canadian ending try this:

Allemande left your corner

Allemande right your partner

Allemande left your corner again

Grand right and left half around

Allemande right your **partner when you meet**

Allemande left your corner

Allemande right your partner

Grand right and left to place

And if you end it with a 32 measure swing it will be the real McCoy!

FOLK DANCE

SIEBENSCHRIITT

A German mixer



The Dance

In couples facing Cw with lady on right of gent, inside hands joined, and outside hand on hip.

Part 1 - Beginning on outside foot (gent's left and lady's rt), dance forward with seven light running steps, ending with a stamp on the seventh step (one step to each beat of music). Pause on count eight.

Beginning on inside foot (gent's rt and lady's left), dance backward (Cw) with seven light running steps ending with a stamp on the seventh step. Pause on count eight.

Part 2 - Dropping partner's hand and with both hands on own hips, partners separate from each other (gents

moving toward the center of the circle and ladies moving away from the center), with the following step: gents step to the side on the left foot, bring the rt. foot to the left and step on it, step to the side on the left, hop on the left. (step, together, step, hop) Ladies do the same on opposite foot.

Partners dance toward each other, moving to the side. Gents step: right, together, right, hop. Ladies do the same on opposite foot.

Partners face and, in shoulder-waist position, dance once around (turning Cw) with four step-hops.

Partners separate again, gents moving toward center with same step as before - ladies do likewise, away from center.

Gent turns half right and moves forward to the left, advancing to the lady who was dancing ahead of him, while the lady turns half left and approaches the gent who was dancing behind her. Instead of the side step used earlier, the step used here is a forward sunning step with a hop after the third step. For the gent: right, left, right, hop - lady does the same on opposite foot.

New partners face, and in shoulder-waist position, dance once around (turning Cw) with four step-hops.

NOTES ON THE DANCE

Siebenschritt not only is a dance which is fun to do, but it is a handy tool for the leader. We've used it many times to teach the basic "schottische" step - that's all that Part 11 actually is; just a basic schottische step away from partner and back and turning with four step-hops. Also, as a mixer, it is quite suitable for use with beginners and others who are not familiar with folk dancing. Its simple steps can be learned easily and quickly, even by the least initiated - and the sequences are so short, that once through

the record will probably have enabled each person to dance at least once with everyone in the circle.

This dance can be found in many standard dance references. Variants have been notated in several European countries. Although the name or spelling of the name may vary, the music is almost always the same, or very similar. Our earliest reference is Elizabeth Burchenal's Folk Dances of Germany (1938). Miss Burchenal refers to "Der Sieb'mschritt" and gives the common English translation, "The Seven Steps". She refers to an earlier publication of Austrian dances, Altosterreichische Volkstanze (1924) and gives the German and Austrian words as well as the English translations for the song usually by the dancers.

The dance is called, "Syvtrit" (Seven Trips) and described as a Danish dance in the book, Scandinavian Dances, Book 1 by Bryans and Madsen of Toronto (1942). As "Siebenschritt" it appears as a German dance in Folk Dances of European Countries (1948) by Duggan, Schlottman, and Rutledge and as "Rugen" it appears as a Norwegian dance in Folk Dances of Scandinavia (1948) by the same authors. In the book Partners All - Places All! (1949) by Kirkell and Schaffnit - a book devoted primarily to square dancing - the German "Sieb'n Schritt" is described.

We know of two records available for this dance: Folk Dancer, MH 1048, "Siebenschritt", and the Methodist World of Fun record, M 101, "Seven Steps". The former is a 10" disc and the latter is 12" - both are 78 rpm.

In case you want to sing along with the dance - and we think this is a fine idea! - here are the words (from Burchenal's book):

German: Ein, zwei, drei, vier, fünf, sechs, sieb'n,
 Wo ist denn mein Schatz gelieb'n,
 Ist nicht hier, ist nicht da,
 Ist wohl in Amerika
 Ist nicht hier, ist nicht da,
 Ist wohl in Amerika.

Translation: One, two, three, four, five, six, seven,
 Where is then my sweetheart gone?
 Is not here, is not there,
 Must be in America,
 Is not here, is not there,
 Must be in America.

Austrian:

Oans, zwoa, drei, vier, finf, sechs, sibn,
 Schenes Madal, wo gehat hin?
 Wo denn hin? Nach Berlin
 Wo die schenen Madaln sin,
 Wo denn hin? Nach Berlin,
 Wo die schenen Madaln sin.

Translation:

One, two, three, four, five, six, seven,
 Pretty maiden, where do you go?
 Where do I go? To Berlin,
 Where the pretty maidens are.
 Where do I go? To Berlin,
 Where the pretty maidens are.

This dance should not be confused with the German-Scandinavian dance "Sieben Sprunge" or "Seven Jumps" which we shall describe in a later issue.

(T.S.)

 POLISH BAZAAR Oct. 23-24

Simple talismans made from cucumber seeds, carved from wood or painted on glass help to create a better understanding among children and adults in far away countries, thanks to fairs giving them a chance to exchange ideas. For two days, Oct. 23 and 24, Poland will have a corner in Boston at the International Institute, where folk arts and new ideas in crafts will be sold to send needed medical supplies abroad.

Lively Polish dances, specialties for the table and gifts reflecting the best taste in Polish art today will give visitors a picture of life in a country which has never lost its independence of thought. The gifts will be sold for two days at 190 Beacon St. Boston, Mass.

FOLK SONG

THE GREENLAND FISHERY



'Twas in eighteen hundred and fifty-one
 On March the fourteenth day,
 That our gallant ship her anchor weighed,
 And for Greenland bore away, brave boys,
 And for Greenland bore away.

The lookout in the crosstrees stood,
 With his spyglass in his hand.
 "There's a whale, there's a whale, a whalefish," he
 And she blows at every span, brave boys," etc. cried

The captain stood on the quarter-deck
 And a very fine man was he.
 "Overhaul! Overhaul! Let your davit-tackles fall
 And launch your boats for sea, brave boys," etc.

Now the boats were launched and the men aboard,
 With the whalefish well in view,
 Resolv-ed was each seaman bold
 To steer where the whalefish blew, brave boys, etc.

We struch that whale and the line paid out,
 But he gave such a fildurish with his tail,
 The boat capsized and we lost five men,
 And we never caught that whale, brave boys, etc

Well, then, the loss of that whalefish,
 It grieved our hearts full sore,
 But oh! the loss of our five shipmates,
 That grieved us ten times more, brave boys, etc.

The winter star doth now appear,
 So, boys, we'll anchor weigh;
 It's time to leave this cold country,
 And homeward bear away, brave boys, etc.

"Up anchor, up anchor," our captain cried,
 "Let us leave this cold country,
 Where the storm and the snow and the whalefish do blow
 And the daylight's seldom seen, brave boys," etc.

Oh Greenland is a dreadful place,
 A land that's never green,
 Where there's ice and snow, and the whalefishes blow,
 And the daylight's seldom seen, brave boys,
 And the daylight's seldom seen.



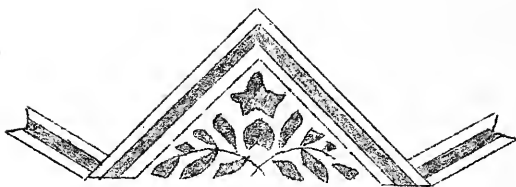
You are cordially invited to attend a New Hampshire Square Dance Swap & Trade Party on Saturday, October 31st in the Bedford, N.H. Town Hall. This typical New Hampshire Affair will be for our mutual enjoyment and to give a distinguished visitor an idea of our New Hampshire ways. Miss Jean Milligan of Scotland, co-founder of the Royal Scottish Country Dance Society will be our guest of honor.

It is hoped that our musician friends will also come to play and dance. Many callers who met Miss Milligan on her last visit have signified that they would like to participate and Ralph Page has marked the date in his book. Any friends who would like to bring some cake or a few cookies would find either much appreciated.

So, COME ONE, COME ALL, and bring one, two, three, or four or more articles to Swap & Trade. Swapping & Trading will be carried on throughout the evening until refreshment time. Clean out your attics and come prepared to show Miss Milligan some good old Yankee Swapping & Trading. We would appreciate it if you would let us know whether or not you will be able to attend. Drop us a card. See you there, we hope. Dancing starts at 8:30 p.m.

Jean & Arthur Taft, Jr.
Exeter, N.H.





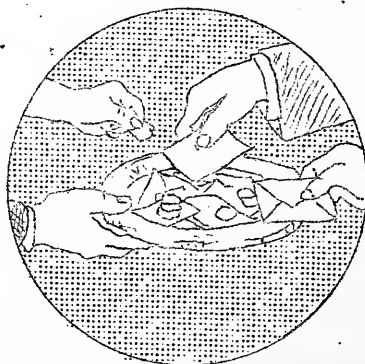
COUNTRY DANCE SOCIETY
Boston Centre, Inc.

To the C.D.S. members, and friends of the late Kenneth M. Pratt:

Copy of motion made at the meeting of the Executive Committee on September 15, 1959 "that a notice be sent to the membership with the first fall mailing, opening an avenue of contribution as a memorial to Kenneth Pratt. If enough is donated, it will be used for a public address system for the Society, otherwise to be used for such other special equipment as would further the interest of the Society."

A plaque will be attached to this equipment designating it as the Kenneth Pratt Memorial.

Contributions may be sent to the Country Dance Society
30 Pemberton Square, Boston 8, Massachusetts.



0x



Good News For Folk Dancers

DID YOU KNOW

That You Can Folk Dance Every Night Of The Week Somewhere In The Greater Boston Area?

HERE'S WHERE

Monday - Scottish Country Dance - 7:30 - 10:15 p.m.
Cambridge, Y.W.C.A.
Jeannie Carmichael, Leader

Tuesday - New England Squares & Contras (International Folk Dances During Intermission)
8:30 - 11:00 p.m.
Boston, Y.W.C.A.
Ralph Page, Caller & Leader

Wednesday - English Country Dance
Morris - 7:45, Country 8:30 p.m.
Cambridge, Y.W.C.A.
Louise Chapin, Leader

1st & 3rd Wednesdays - International Folk Dance
8:00 - 10:30 p.m.
Lincoln Lab Cafeteria, Lexington
Conny & Marianno Taylor, Leaders

Friday - Square, Contra, Folk
8:30 - 11:30 p.m.
Newtowne Hall, Porter Square, Cambridge
Ted Sannella, Caller & Leader

Every Other Saturday - International Folk Dance
9:00 - 11:30 p.m.
International Student Center, Cambridge
Conny & Marianne Taylor, Leaders

MORE GOOD NEWS

The Taylors hope to bring you a Folk Dance Workshop every month this season, starting with a real corker!

November 14th & 15th at Browne & Nichols Gymnasium

DICK CRUM

a marvelous program of Slavic Dances. Dick is an inspiring teacher and dancer.

Saturday - 2:00 p.m. & 8:30 p.m.

Sunday - 2:00 p.m.

\$1,40 per session

\$4,00 entire

AND

On December 12, Saturday - 2:00 & 8:30 p.m.

Browne & Nichols Gymnasium

Mrs. ONA IVASKA - Leader of the famed Boston Lithuanian Group - an all-Lithuanian Dance Workshop you're sure to enjoy - \$1.40 per session, \$2.70 both



AMERICANA

KITCHEN TUNK

by Mary W. Gorton

Many years ago it was my good fortune to attend an old-fashioned "Kitchen Tunk." It was about the last one ever held in the community where I was teaching in a one-room, eight-graded, rural school.

A general invitation to attend was issued about a week prior to the dance. This was verbal and passed from one to another. Each lady was to bring a cake or sandwiches, each gentleman his pocketbook.

On the appointed evening folks began to arrive early. Whole families came, on horseback, by horse and buggy, and on foot. When the small fry became sleepy they curled up and went to sleep any place they could find that was convenient. If very small they were bundled onto the first available bed amid a sundry array of wraps and hats. It was pure luck if some infant wasn't squarely sat on before morning.

There was a general visiting time, the ladies seated primly in the parlor and the gentlemen gathered in groups about the yard. What a hurrah went up when "Old Bill", the fiddler, hove in sight.

About nine o'clock, the fiddler struck up a tune from his appointed seat in the kitchen, this room having previously been cleared for dancing. What a scramble to get one's favorite partner for this opening Qua drille. The dancing was by no means limited to the younger set. Many an older man and woman could put the young 'uns to shame when it came to the intricate chan-

ges in Money Musk or Petronella, to name but two of the old-time dances. Occasionally a waltz or polka was introduced, but by far the most popular were the contra dances.

The dancing went on all night with only a brief intermission for supper. This consisted of food that had been brought by the ladies and coffee made by the hostess. During intermission the hat was passed to the gentlemen, each dropping in as he wished, usually in silver. The host paid the fiddler and any balance left over was his to keep.

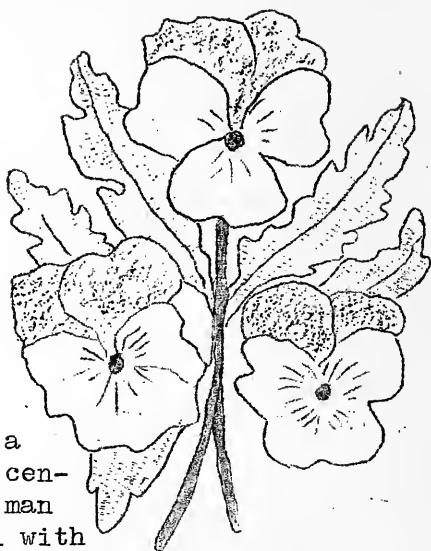
Cider usually flowed rather freely at these affairs and it wasn't always sweet. I will say that seldom did a gentleman ever drink himself overboard, but more than one face got pretty red. Towards morning after Old Bill had partaken rather freely of the cider one would see him fiddling, dancing, and calling the figures all at the same time.

It was an unwritten law that the couple who were dancing together the figure prior to intermission ate supper together; and the young man showed the girl home who happened to be his partner when the strains of "Home Sweet Home" drifted on the early morning air. You can imagine the conniving for the right people to be partners at the right time.

The beams of happiness on the people's faces as they bid good-night to their host and hostess attested to the pure enjoyment they had derived from this long ago type of entertainment. How sad that we have allowed it to fade so completely from the Vermont scene.



THE WAY OF A MAN AND A MAID



The way of a man with a maid has been a puzzle for centuries - at least, for the man who has no particular skill with his native language. But Grandfather and Grandmother had a system which enabled "Gramp" to get his ideas over without a direct approach. The modern greeting card is a modern substitute or improvement on "Gramp's" methods no doubt, but he could "have his say", nevertheless, without stumbling over his sentences in the presence of his Lady Love - he could let Uncle Sam help him out.

I have been looking over a catalog of "acquaintance and fun cards," published nearly a century ago by printers. And here are some samples of cards that Grandpa could purchase at rates running from 10 cents a card to 50 for 15 cents - a low cost investment for what might be a high return.

Here is an escort card entitled, "A-La-Mode", with a drawing of two heads hidden under a Mother Hubbard bonnet on which is inscribed "Yum Yum"; and here is the text: "Fair one: 'Tis balmy eve, and gentle zephyrs blow with mildness seldom seen of late - If you'll permit me, I would like to go and see you safely to the garden gate." It was simple enough for the lass to return the card with agreement or dismissal - and Gramp was safe from either angle.

One card comes straight to the point - "May I be permitted the blissful pleasure of escorting you home this evening?" This card carries a picture of two frogs arm in arm journeying along. Another card must have headed the sender for some trouble. On the left is the picture of a rooster, on the right the picture of a donkey, and the text goes this way: "May I become the proud bird who shall accompany you to your leafy bower, or must I suffer the misery of seeing you borne away in triumph by the individual whose chromo tintype appears on the right?" If the lass who received the card, let it slip in the direction of the lad pictured on the right, there must have been a bray or two if not a fray.

Some escort cards came straight to the point in a businesslike manner: "May I have the pleasure of calling on you next Sunday Evening? An early answer will oblige. Respectfully....." Probably that direct approach worked - now and then - as it does today.

Other cards in the old catalog evidently fell in other classifications than "escort" or "acquaintance" cards, but they definitely put their points over: A picture on the left of the card shows a man facing a maid with him on the edge of a chair, and the verse goes:

THE MIDWEST DANCER

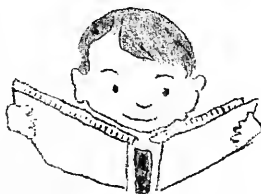
A Magazine Of Round
And Square Dancing.

314 Cumberland Parkway
Des Plaines, Illinois

Monthly Except July & Aug.

Single Copies - 25¢

Request Advertising Rates



He "saw her home", she asked him in,
 Only see how well they're doing.
 He has slid as far as the edge of the chair
 And mischief seems to be brewing.
 It seemed to him 'twas now or never,
 When a voice sounded through the room,
 "'Tis time, my darter, that you was abed,
 Young man, you'd better go home."

Another card in the same category carries a drawing of a sleepy young fellow holding a candle and at the left this text: "Caution. Dear Miss: The accompanying chromo is a good illustration of the gent who escorted you home last Sunday evening, as he appeared at three in the morning while ascending to his room. The Society for the Invention of Cruelty to Animals wishes me to caution you against keeping him up so late again!" That card may have started something, and perhaps more than the sender intended.

Here is a card with the title, "Ladies Take Warning." The text:

He "saw her home". 'Twas a long cold walk
 She did not ask him in.
 He had planned for himself a happy home
 And she the reigning queen
 Now all is changed. His heart is sad.
 He ne'er will try again: So he
 Warms himself by his Bachelor Stove,
 And thinks what might have been.

An illustration at the left shows "him" warming his hand at a candle.

This card comes harshly to the point:

She once had a beau and a home of her own
 But her cheeks are fast losing their bloom,
 All alone she has wrestled with pots and kettles
 And this seems to be her doom.
 Now all young ladies take warning from this
 When a gent would accompany you home,

Don't be so severe and refuse him the bliss,
Or this picture may serve for your own.

The picture shows a bedraggled housewife with
a mop.

One final sample puts the question squarely:

"When will you send back that pair of striped
stockings which I lent you last summer?"

Times change and ways change between man and maid
- or do they? If Anthony could have gone to a store in
Rome and looked over an assortment of cards, more than
one would have fitted in with his wooing of Cleopatra.
As for "Gramp", if he was slow of speech and without a
"line", these printers of a century ago certainly
could help him out at a price of only ten cents a mes-
sage - cheap whether he won or lost.

(A.W.P.)

#####

This is the time of the year when a man thinks about
his winter's fuel supply, last summer's weather and
Folk Dance Workshops.

Members of the New England Folk Festival Association
are happy to announce their new project: a FALL FOLK-
DANCE WORKSHOP, Sunday, November 22nd, at the Unitar-
ian Parish Hall, Eliot Street, Jamaica Plain, Mass.
For members of the association only - and you can be-
come one by sending your dollar a year dues to Mrs
Mary Moss, 2 Arletta Ave. Worcester, Mass. - we are
fortunate to secure DICK CRUM to lead our First Fall
Dance Workshop in a group of MEXICAN DANCES learned by
him as a student of the dance in Mexico City.

For further information contact:

TED SANNELLA
Workshop Chairman
60 Cary Ave.
Lexington 73, Mass.

#####



BORN: To Mr & Mrs Robert Goodrich, September 14th, a daughter, Sarah.

BORN: To Mr & Mrs Cy Kano, September 28th, a daughter Susan Leslie.

The South Central Kansas Square Dance Callers' Association, announces it's third annual Festival November 28, 1959. Afternoon clinics for both squares and round dances, with dancing in the evening featuring 20 outstanding callers from Kansas and surrounding states. Dance will be held at the 4H building, Wichita, Kansas

Don't forget the International Square and Folk Dance Festival - the Fiesta of Five Flags, at the Municipal Auditorium, Pensacola, Florida, October 30 & 31, 1959, celebrating America's First Quadri-Centennial Square Dance Celebration. Event features Ed Gilmore, Manning & Nita Smith, Bruce Johnson, and is under the direction of Don & Marie Armstrong.

Devotees of Folk Ballet will be thrilled by the performance of the Polish State Folk Ballet (Slask) when the group makes its American tour this fall. The European press has compared this company of 100 to the Moiseyev Dancers.

BORN: To Mr & Mrs Marty Cohen a son, Daniel Ianier, on June 3rd.

Word comes from Murray Sherman announcing the opening of his 14th season of Folk & Social Dancing at the Washington Irving High School, Irving Place & East 16th St. N.Y.C. The group meets every Saturday night at 8:00 p.m. Class fee \$1.00 per session.

New officers of the Scottish Country Dance Society of Boston are: Pres: John MacDougall; Vice Pres: Jeannie

Carmichael; Treas: Dori Steele; Src: Margaret Klinteberg; Executive Committee: David MacDonald, Alistair MacDonald, Cornell Taylor, Joy Paton, Katherine Campbell and Ellie Murphy; Membership Secretary: Beverly Duncan; Librarian: Barbara Little; Scholarship Committee: Kay Jacobs. The Society is happy to announce that they have a new home. Beginning September 14th, the Society will meet at the YWCA on Temple St. near Central Square, Cambridge, every Monday night.

George Wein & Manuel Greenhill announce the opening of The Ballad Room, New England's only night club devoted to folk music and related forms of entertainment. Opening date October 8th, featuring Bud & Travis and Rolf Cahn. Located downstairs at Copley Square Hotel, Exeter Street off Huntington Avenue.

The twentieth season of the Thursday night Drop In Evenings of the Country Dance Society, Boston, opened October 1st. These friendly and informal gatherings are for all who wish to square dance. First & Third Wednesdays are devoted to English Country Dancing held at the Cambridge YWCA. Beginners are welcome. All who are interested in English dancing are urged to come and new dancers are invited.

The Royal Scottish Country Dance Society, New York Branch, Miss Jeannie Carmichael, Director, announces its fifth year of dancing with a comprehensive curriculum of Scottish Country Dancing, advanced, intermediate, and beginner level, with a series of 10 Thursdays, at 8:00 p.m. commencing September 17th, at the McBurney YMCA, 215 West 23rd St. N.Y.C.

Northern Jynket extends congratulations and best wishes to the new owner and publisher of American Squares, Mr Arvid Olson, Moline, Illinois.

Folk lore fans will be delighted with Louis C. Jone's new book "Things That Go Bump In the Night" published by Hill & Wang, Inc. 104 Fifth Ave. New York 11, New York City, at \$3.75 each.

A Mr Tomohiro Togashi, 20 years of age, is anxious to correspond with a folk dancer in the U.S.A. of approximately his age. His address is: Yamagata Daigaku Hoku shin-Ryo, 19-3 chome, Midorimashi, Yamagata City Japan.

The Department of Physical Education of the University of British Columbia, Vancouver, B.C. announce the following groups will begin classes after Canadian Thanksgiving: at International House (on campus) every Monday at 8 p.m. Scottish, Irish & New England contras - Instructor, Hugh Thurston; Israeli, Instructor Marcia Snider; Ukrainian with Karl Kubliansky.

Jim Mayo calls for the Nov. 14th dance of the Seacoast Region(N.H.)Square Dance Association, Dover, N.H. City Hall Auditorium, 8:30 p.m.

Northern Junket welcomes its latest exchange square dance publication "The Oregon Federation News". From the editor, Tim Turlay, 6805 N. Campbell, Portland 17, Oregon, at \$1.50 per year.

For information about the Texas Folk Dance Camp over the Thanksgiving weekend, write to Bert Nagle, 1200 West Lynn, Austin, Texas. Dave Rosenberg will be their principal instructor, with a possibility of Jane Farwell too. Dates? November 26-29.

How many of you caught the first night's show of Charley Weaver's TV Show "Hobby Lobby?" First hobbyist was Catherine Wolfe, well known folk dancer in New York. Her hobby? Magic!

Better write to Folklore Associates, 12 Meetinghouse Road, Hatboro, Penna. for their new catalog of Old and New Books on Folklore, some 300 items, in all.

"Schuhplattler Verein Washingtonia" invites you to a Heimatabend - an evening of dancing fun, singing, and gemütlichkeit in an atmosphere reminiscent of Old Bavaria. A fine German band will play both popular music and oldtime polkas, rheinlanders and waltzes. Highlighting the evening's gaiety will be the performance of

the Schottische, the Verbein, in full traditional costume, the waltzhoi era! songs, authentic polkas, figure dances, recitations in German dialect, and all the old familiar German drinking songs. Saturday evening, 8:00 p.m. November 7th, 1949, at 10:00 p.m. Columbus Hall, 415 North Street N.W. Washington, D.C. Come join old and new friends to sing and dance and enjoy the traditional fun of old homelands. \$1.30 per person.

"Around the World in Dancing Fun" is a series of evenings with Dave Rosenberg assisted by Honey Luna and Betty Heyman. A practical people-to-people program of appreciating the dancing fun, customs, costumes, and music of many countries. This 3 week course beginning October 19th, can be the answer to your needs since it covers the basic components of traditional dancing, waltz, two-step, polka, schottische, kolos, dubkes, ho ras, and other practical keys to dancing fun the world over. Jewish Community Center, 16th & Que Sts. N.W. Washington 6, D.C.

NORTHERN JUBLET

Vol 6

No 10

Two dollars and a half per
year

Single copies @ .25¢ each

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7TH ANNUAL

YEAR-END CAMP

DEC 30TH-JAN 3RD

ALL STAR STAFF

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ABE KANEGBON

BOB LINNELL

CONNY & MARIANE TAYLOR

RALPH PAGE

RICH CASTNER

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WRITE TO

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